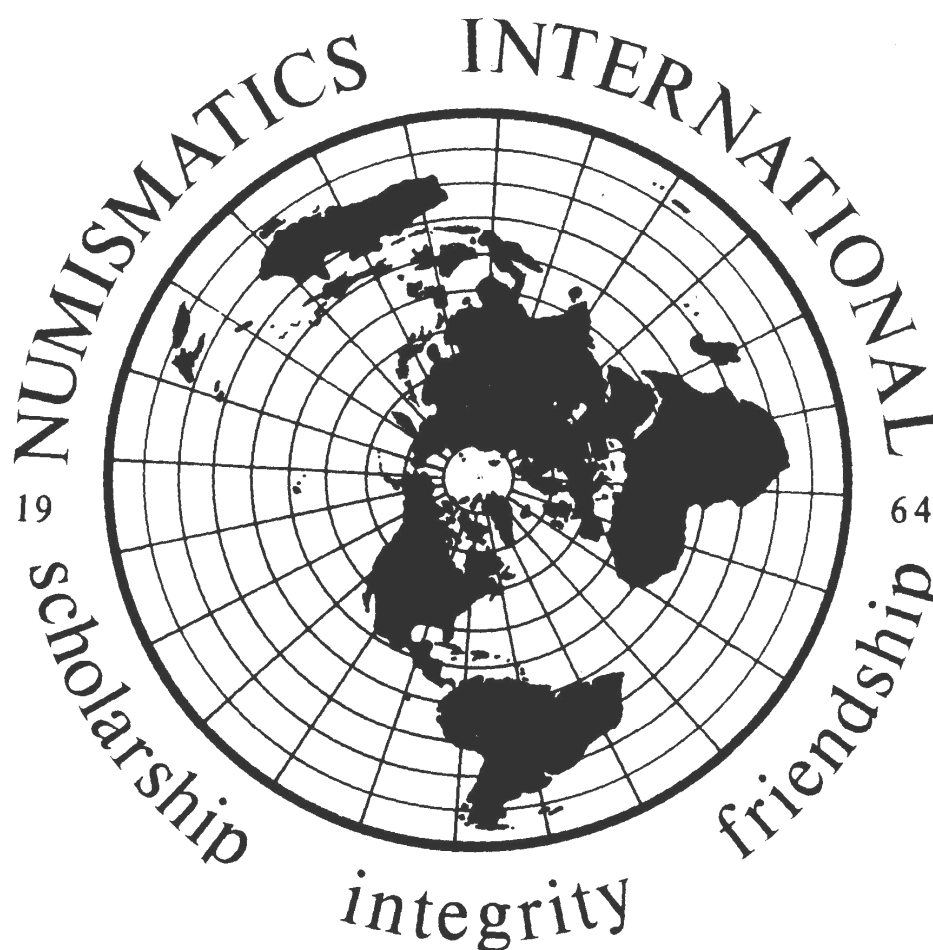


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From the Editor's Desk

This month we have a broad selection of articles, all submitted by NI members — I hope you enjoy them. You too can be published in print, so send your articles in. We received some feedback this month in the form of letters to the editor; I welcome your feedback, as I am sure the NI board of governors does.

Herman Blanton



Letters to the Editor

I am at the moment greatly enjoying the Popper/Tierra del Fuego article, a great addition to the journal.

Alan Luedeking

Although I am not a collector of Argentine coins, I read with great interest David Guevara's article on Tierra del Fuego and the Popper gold coins. It is well documented and informative. Congratulations.

Francis Besseney

Tierra del Fuego and the Popper Gold Coins, an article NI can be proud of—finally something on the elusive Popper gold coins, which get one line in most catalogues.

Christopher Carson.

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St. Maria Goretti
Bob Forrest NI #2382

Nettuno is on the west coast of Italy, near Anzio, about 40 miles south of Rome. Its church is famous on two counts—firstly, it houses the relics of St. Maria Goretti, and secondly, it is home to the medieval statue, "Our Lady of Graces."

Maria Goretti died in 1902 after being viciously and repeatedly stabbed in an attempted rape which she resisted heroically. She was barely twelve years old at the time, and having been a pious child, who died, as it were, a martyr in defense of her chastity, she was soon hailed as "the St. Agnes of the twentieth century" and "a model of purity for the youth of today." Prayers were said to her departed soul and miracle cures resulted therefrom; to cut a long story short, she was canonized in 1950.

The statue of Our Lady of Graces is one said to have been taken out of England for safekeeping at the time of the Reformation. It was on its way to Naples when a storm forced the ship carrying it to take shelter at Nettuno. This "forced landing" was taken as an indication that the Virgin didn't want to go to Naples at all, but wanted to be kept at Nettuno instead. So, Nettuno it was, the town in the vicinity of which, many years later, Maria Goretti would meet her untimely end.



Figure 1

The white metal medal shown 1½ times actual size in Figure 1 has St. Maria Goretti on the obverse, holding a palm of martyrdom and lilies of purity. The medal reproduces a painting in the Church at Nettuno, and represents the "standard iconography" of the saint, one which seems to have become widely accepted very quickly after her canonization.

It occurs again, for example, in the Spanish print reproduced here as Figure 2, a print which itself looks to have been produced within a few years of her elevation to sainthood. Getting back to the medal though, the obverse legend reads SANTA MARIA GORETTI / MARTIRE DELLA PVRITA (= Martyr of Purity.) The reverse shows the statue, with the words AVE GRATIA PLENA (= Hail, [one who is] full of grace) on its base. Around is NOSTRA SIGNORA DELLE GRAZIE (= Our Lady of Graces), and below, SANTUARIO DI NETTVNO / * ROMA * (= Sanctuary of Nettuno, Rome.) The medal is clearly a souvenir of the Church.

Sources

For the church, see S.G.A. Luff, *The Christian's Guide to Rome* (1990), p.313-4. On St. Maria Goretti's relics, see Anneli Rufus, *Magnificent Corpses* (1999), p.89-99. On the Internet, for the saint, see www.santamariagoretti.it. The Foto Gallery of this site contains the painting of which my Figure 2 is a close copy. For the statue, see the essay "The Mother of God at Felixstowe" at: <http://members.netscapeonline.co.uk/dvjdvsv05i2.htm> (link not active 11 February 2006, ed.)



Figure 2

NI

Additions and Corrections

To Volume 41 No. 2, February 2006.

The article "Tierra del Fuego and the Popper Gold Coins" has an error on page 26. The position of the boundary is at 68° 36' west longitude, not latitude; this was an error in translation, our apologies to the author.

NI

Examples of the Nimbus on Byzantine Coins

Joseph Uphoff NI #1411

Nimbate or halo symbolism is a common Christian art form that traces its ancestry to Mesopotamia. Artists of these early cultures utilized the orb of the sun with stylized radiations of light to indicate divinity. The Christian use and its implied divine interpretation, is a direct descendant of these earlier art forms. One example of this is found on the coins of the Byzantine Empire. Throughout its existence three distinct styles were employed, these were: Emperor and/or family member nimbate, Christ nimbate and Saint nimbate. Some emperors would mix any two of these styles. Other members of the Christian hagiography (particularly Orthodox) appear on the coins as well.

The first use of this motif occurred shortly after Theodosius I declared Christianity the official state religion. This was probably a continuation of centuries of associating the Emperor with divinity. Whether coincidence or not, Justinian II was the first to employ a depiction of Christ on his coins, based on the image found on the Holy Mandylion of Edessa, which, some believe would later become the Shroud of Turin. His picture of Christ and that on the Shroud are similar enough to suggest that the latter influenced the former. SB 1248 is an example not shown here as Christ is not depicted with a nimbus.

Table 1: Emperor Nimbate



Emperor	Reign	Example
Valentinian II	375-392	SR 4153
Theodosius I	379-395	SR 4174
Arcadius	383-406	SR 4226
Theodosius II	402-450	SR 4294B
Leo I	457-474	SR 4337B
Anastasius	491-518	SB 9
Justin I	518-527	SB 54
Justinian	527-565	SB 134
Justin II	565-578	SB 354

Table 2: Emperor and Empress Nimbate



360

Emperor	Reign	Example
Justin II	565-578	SB 357
Tiberius II	578-582	SB 439
Maurice Tiberius	582-602	SB 603

Table 3: Emperor and Empress, Empress only Nimbate



639

Emperor	Reign	Example
Phocas	602-610	SB 639

Table 4: Christ Enthroned, Nimbate

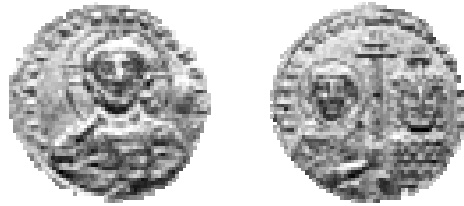


1704

Emperor	Reign	Example
Basil I	867-886	SB 1704
Leo VI	886-912	SB 1725
Constantine VII	913-959	SB 1740
Romanus III	1028-1034	SB 1819
Constantine IX	1042-1055	SB 1828

Isaac I	1057-1059	SB 1843
Constantine X	1059-1067	SB 1847
Eudocia	1067	SB 1857
Michael VII	1071-1078	SB 1875
Nicephorus III	1078-1081	SB 1881
Alexius I	1081-1118	SB 1892
John II	1118-1143	SB 1938
Manuel I	1143-1180	SB 1958
Alexius III	1195-1203	SB 2009
Theodore I	1208-1222	SB 2064
John III	1222-1254	SB 2077
Theodore II	1224-1258	SB 2136
Andronicus II	1282-1328	SB 2401
Andronicus III	1328-1341	SB 2471
John V	1341-1391	SB 2503

Table 5: Christ Bust Nimbate



Emperor	Reign	Example
Constantine VII	913-959	SB 1747
Romanus II	959-963	SB 1773
Nicephorus II	963-969	SB 1778
Basil II	976-1025	SB 1796
Constantine VIII	1025-1028	SB 1815
Michael IV	1034-1041	SB 1824
Michael V	1041-1042	SB 1826
Constantine IX	1042-1055	SB 1830
Theodora	1055	SB 1838
Michael VI	1056-1057	SB 1840
Isaac I	1057-1059	SB 1845
Constantine X	1059-1067	SB 1854
Romanus IV	1068-1071	SB 1864
Michael VII	1071-1078	SB 1868
Nicephorus III	1078-1081	SB 1883
Alexius I	1081-1118	SB 1894
John II	1118-1143	SB 1944
Manuel I	1143-1180	SB 1956
Alexius III	1195-1203	SB 2011
Theodore I	1208-1222	SB 2066
John III	1222-1254	SB 2077
Theodore II	1254-1258	SB 2144
Michael VIII	1258-1282	SB 2255

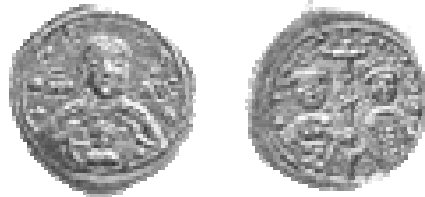
Andronicus II	1282-1328	SB 2333
John V	1341-1391	SB 2510
Manuel II	1391-1423	SB 2549
John VIII	1423-1448	SB 2563
Constantine XI	1448-1453	SB 2569

Table 6: Virgin Mary Nimbate



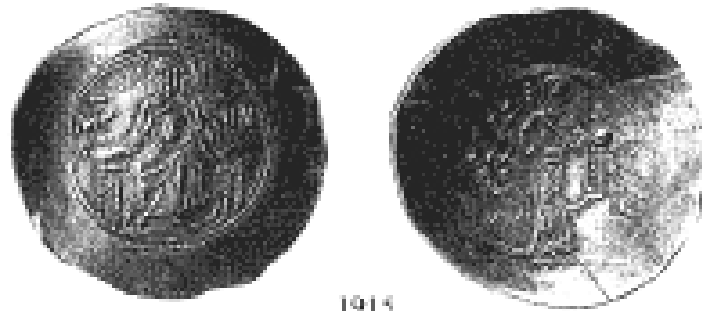
Emperor	Reign	Example
John I	969-976	SB 1787
Basil II	976-1025	SB 1809
Romanus III	1028-1034	SB 1822
Constantine IX	1044-1055	SB 1834
Theodora	1055	SB 1839
Michael VI	1056-1057	SB 1841
Constantine X	1059-1067	SB 1849
Michael VII	1071-1078	SB 1873
Nicephorus III	1078-1081	SB 1885
Alexius I	1081-1118	SB 1897
John II	1118-1143	SB 1946
Manuel I	1143-1180	SB 1968
Alexius III	1195-1203	SB 2014
John III	1222-1254	SB 2075

Table 7: Christ Nimbate with Non-Nimbate Virgin Mary



Emperor	Reign	Example
Romanus III	1028-1034	SB 1820
Michael VII	1071-1078	SB 1871

Table 8: Infant Christ and Virgin Mary Nimbate



Emperor	Reign	Example
Romanus III	1028-1034	SB 1821
Zoe and Theodora	1042	SB 1827
Romanus IV	1068-1071	SB 1862
Michael VII	1071-1078	SB 1872
Alexius I	1081-1118	SB 1915
John II	1118-1143	SB 1943
Manuel I	1143-1180	SB 1964
Andronicus I	1183-1185	SB 1983
Isaac II	1185-1195	SB 2000

Table 9: Christ Standing Nimbate



Emperor	Reign	Example
Theodora	1055	SB 1837
Constantine X	1059-1067	SB 1853
Romanus IV	1068-1071	SB 1859
Nicephorus III	1078-1081	SB 1888
Alexius I	1081-1118	SB 1896
John II	1118-1143	SB 1945
Manuel I	1143-1180	SB 1959
Alexius III	1195-1203	SB 2007
Theodore I	1208-1222	SB 2065
John III	1222-1254	SB 2083
Theodore II	1254-1258	SB 2137
Michael VIII	1258-1282	SB 2240
Andronicus III	1328-1341	SB 2468

John V	1341-1391	SB 2506
Manuel II	1391-1423	SB 2560
John VIII	1423-1448	SB 2568

Table 10: Saint Nimbate With Emperor on Side Depicting the Saint



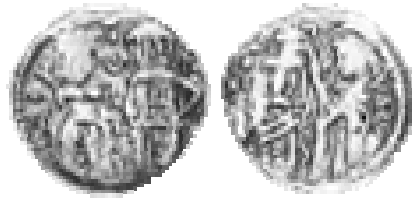
Emperor	Reign	Example	Saint
Alexius I	1081-1118	SB 1905	Demetrius
John II	1118-1143	SB 1941	George
Manuel I	1143-1180	SB 1959	Theodore
Andronicus I	1183-1185	SB 1988	George
Isaac II	1185-1195	SB 2001	Michael
Alexius III	1195-1203	SB 2007	Constantine
Theodore I	1208-1222	SB 2061	Theodore
John III	1222-1254	SB 2121	Demetrius
Theodore II	1254-1258	SB 2139	Tryphon
Michael VIII	1258-1282	SB 2238	Michael
Andronicus III	1328-1341	SB 2471	Demetrius
Manuel II	1391-1423	SB 2558	Demetrius

Table 11: Christ Nimbate with Emperor who is not Nimbate



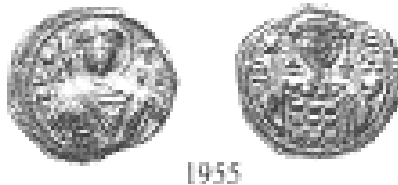
Emperor	Reign	Example
Alexius I	1081-1118	SB 1914
Andronicus I	1183-1185	SB 1983
John III	1222-1254	SB 2073
Michael VIII	1258-1282	SB 2241
Andronicus II	1282-1328	SB 2330
John V	1345-1395	SB 2503

Table 12: Virgin Mary Nimbate with Emperor or Family



Emperor	Reign	Example	Family Member
Alexius I	1081-1118	SB 1926	Alexius
John II	1118-1143	SB 1939	John II
Manuel VIII	1258-1282	SB 2246	Michael VIII
Andronicus III	1328-1341	SB 2475	Anna and John V

Table 13: Saint Nimbate Without Emperor on Side Depicting the Saint



1955

Emperor	Reign	Example	Saint
John II	1118-1143	SB 1955	Demetrius
Manuel I	1143-1180	SB 1975	George
Andronicus I	1183-1185	SB 1988	George
Isaac II	1185-1195	SB 2005	Michael
Alexius III	1195-1203	SB 2015	George
John III	1222-1254	SB 2090	George
Theodore II	1254-1258	SB 2138	Tryphon
Michael VIII	1258-1282	SB 2298	Michael
Andronicus II	1282-1328	SB 2332	Tryphon
Andronicus III	1328-1341	SB 2476	Demetrius
John V	1341-1391	SB 2511	Demetrius
Manuel II	1391-1423	SB 2555	Constantine, Helena

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NI

A History of Currency in the British Colonies

Robert Chalmers (1893)

Excerpt from Chapter XXXII: Malta

Submitted by Donald Yarab NI #LM129

In 1792 Malta came under the protection of the English, and one of the earlier acts of the new Government appears to have resulted, quite unintentionally, in getting rid of a considerable portion of the native coins.

"Sir Alexander Ball," says Eton, "observing a scarcity of coins in Malta, and wishing to make the circulating medium more abundant, issued a decree by which foreign coins should pass in Malta, and wishing to make the circulating medium more abundant, issued a decree by which foreign coins should pass in Malta for a greater number of scudi, tari, and grani than they had hitherto done. The consequence was as he suspected, that more foreign coins actually did come to Malta, but what he did not expect, all the Malta coin went to foreign countries, particularly to Sicily, where the Grand Master's scudi were melted, and came back to Malta in the form of Sicilian silver coins with a gain of above 20 per cent."



A Maltese 1757 30 Tari of Grand Master Emmanuel Pinto (42mm)

(An example of Maltese money which disappeared from circulation after the British occupation of Malta, image supplied by Donald Yarab)

Thus was the Sicilian dollar introduced into the currency of Malta. The decrees referred to must have been those of May and August 1797, which fixed the Sicilian piece of 12 carlini at 30 tari, and the Sicilian gold ounce at six scudi three tari (75 tari). Writing apparently in 1803, Eton says already that none of the ancient national coin is to be found in Malta, "except a few pieces which are preserved by the curious as medals," and the scudo had become merely a unit of account. "The silver coins current in Malta," he proceeds, "is the Sicilian 'Oncia d'argento,' and, according to the intrinsic value of this piece of silver, the Malta scudo has acquired its nominal value: for this piece in Malta is fixed at two scudi and-a-half, and as such passes in all payments. The real value of this Sicilian piece (commonly called the Sicilian dollar) is about four shillings sterling."

Besides the Sicilian dollar, the Spanish dollar was evidently in circulation at the beginning of the century. And it may be gathered from the decrees relating to the currency of the doubloon that the Spanish dollar was for a time commonly estimated, if not formally rated, on a par with the less valuable Sicilian coin.

A decree of January 1801, following the old Spanish valuation, directed that everyone should receive the doubloon as the equivalent of 16 pillar dollars. But a Proclamation of 21st October 1806 reduced the rate of conversion, in deference to an idea that "Spanish gold had a comparatively inferior value in Sicily," to 15 ½ dollars, or 38 scudi 9 tari, which is equal to a rating of the dollar at 30 tari.

From returns of coin imported into Malta on Imperial account it appears that from 1800 to 1805 the Sicilian ounce formed the bulk of the specie imported; but in 1807 200,000 Spanish dollars were introduced in a large consignment of specie from England, and for a time Spanish coin appears to have been the favourite medium of circulation: "during the war and for some years after the peace (i.e., of 1815), the Island abounded in doubloons and dollars of Spain." And in a decree of 1812 it is spoken of as "the principal money actually in circulation."



The Tokens of Salins du Cap Vert **Paul Baker NI #2615**

The Republic of Cape Verde is a group of 10 main islands plus several smaller ones. They are several hundred miles to the west of the most westerly part of mainland Africa, i.e. the Senegalese coast. Cape Verde was under Portuguese rule for over 500 years, until 1975, Portuguese remains the official language. One of Cape Verde's main islands is that of Sal, in Portuguese "Sal" means "Salt." For many years large amounts of Salt were exported from the island. The island has two main areas from which common salt was first extracted, hundreds of years ago, possibly even before the Portuguese arrived.

The two locations of the salt are near Santa Maria in the south of the island and near Pedra de Lume on the western coast. The first French involvement in salt production on the island was in 1903, at Santa Maria. That particular company failed after a few years. Later on, in 1919, a French company (from Bordeaux) and a local businessman bought the established works at Pedra de Lume. The company was called "Salins du Cap Vert" (meaning "Saltworks of Cape Verde"). It would seem that this company was part of what is now "Le Groupe Salins" based in Paris, whose Website is <http://www.salins.com>. Notable of the works at Pedra de Lume is that the main salina is a partially natural geological feature, unlike any other in the world in that it is situated in the crater of an extinct volcano. In the mid-1980's large-scale economical salt extraction business on Sal ceased.

On the internet I came across images of several share certificates for Salins du Cap Vert, there were examples dated 1919 and 1925, perhaps other dates exist too. At the top of each Salins du Cap Vert share certificate there is a drawing detailed (in French) as being a view of the main salina at Pedra de Lume. Also of note on these certificates is the fact that the head office location of the company is mentioned as being Bordeaux. These days the certificates sell for equivalent of a few tens of U.S. Dollars each.

If you are familiar with any industry/community related tokens from Africa then perhaps the first ones you will think of will be those of the diamond mining companies in southern Africa up to 100 years or so ago. Many such tokens were used not just between mine proprietor, their general stores and the mine employees but also the rest of the people in those communities — hence these tokens counted as money. "Salins du Cap Vert" issued tokens too. The tokens were not only used by the company to pay its workforce much of their wage and by the workforce to spend them in the company owned general store, but also, throughout the whole community of the island. Although the exact period of the issue of the tokens is unknown, they were likely first issued whilst production for "Salins du Cap Vert" was strong and the labour force high, possibly the 1930's.

The four different tokens are apparently unpublished and relatively unheard of, but here they are.



The "10c" type

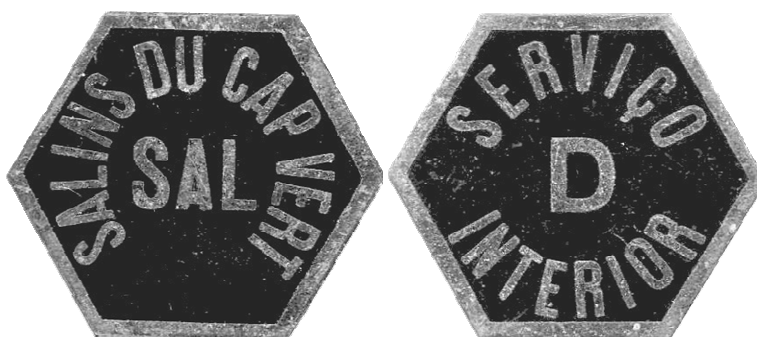
This "10c" type has on its obverse "SALINS DU CAP VERT" around central "S.A.L.", then centered on the reverse "10c". On both sides there is a beaded border. The token is brass, weighs 4.9 grams, it is round with a 26.3mm diameter, has a 1.5mm planchet thickness and a plain edge. The maker of the tokens, presumably French, must have mistaken the island's name for an abbreviation when they put "S.A.L." including two dots instead of just the word "SAL".

There is a second "10c" token, it is identical to the first type except it is copper and weighs 5.0 grams. Presumably "10c" on the "10c" tokens is for "10 Centavos". The first money, to be issued in Cape Verde, using the 1 Escudo of 100 Centavos, was dated 1914 and was a banknote issue. That series included a 10 Centavos. The first colonial coins of 10 Centavos in Cape Verde were those dated 1930.



The "SERVIÇO INTERIOR C" type

The "SERVIÇO INTERIOR C" type has on its obverse "SALINS DU CAP VERT" around "SAL" and on its reverse "SERVIÇO" / "C" / "INTERIOR". The token is brass, weighs 7.9 grams, it is round with a 36.2mm diameter, has a 1.0mm thickness and a plain edge. The field of the example shown has toned greatly (blackened).



The "SERVIÇO INTERIOR D" type

The "SERVIÇO INTERIOR D" type has on its obverse "SALINS DU CAP VERT" around "SAL" and on its reverse "SERVIÇO" / "D" / "INTERIOR". The token is brass, 6.8 grams, hexagonal 31.4mm across flats (equivalent to 36.2mm across corners), has a 1.0mm thickness and a plain edge. The field of the example shown has toned greatly (blackened). As for the meaning of the phrase "SERVIÇO INTERIOR", a typical translation for this is "FOR INTERNAL USE". The "C" and the "D" could well relate to different amounts of money or some type of goods, but I have not been able to find anything out about this, not a single clue.

The tokens were kindly submitted by Mr. Hilmar J. Herzberg, who found them whilst researching early Cape Verdean colonial coins on Sal Island during 2005.

Reference: "A History Of Ilha Do Sal" by Ray Almeida to be found at:
<http://www.umassd.edu/SpecialPrograms/caboverde/salhist.html>.

Patterns of the International Currency Bureau

David Gracey NI#2453

In 1999 Glendining's conducted an auction of coin patterns from the International Currency Bureau. This auction had 1600 lots containing 60,000 coins. Also included in the auction were the plasters used in making the dies and the defaced dies used to strike the coins. A press release following the auction stated that there were eight active bidders who spent nearly half a million dollars.

The ICB pursued contracts to mint and market legal tender commemorative coins and produced patterns for 8 countries (Armenia, Cuba, Guatemala, Honduras, Maldives, Peru, Romania, and Tanzania). The auction catalog contains copies of some of the correspondence with representatives of these countries authorizing the production of pattern coins, but few of these countries agreed to let the ICB strike coins for sale to collectors. Cuba is one of the few countries that did issue ICB coins. These are the "Pirates of the Caribbean" series.

Patterns for Honduras were struck in 10 Lempiras denomination. One piece was struck in platinum, four in gold, 16 in silver piedfort, and 150 each in silver, brass, gold plated alloy, tri-metal, aluminum, copper, and cupro-nickel. These coins were struck half with reeded edges and half with plain edges. The design shows the Honduras arms on the obverse and Lempira on the reverse. There are a total of seven collectible metal varieties (not including the silver piedfort). The silver and tri-metallic coins are the most expensive but the costs of these coins are not excessive and a collection of all seven metals is affordable. If you want to collect the edge varieties, a total of 14 coins complete the series.



Guatemala patterns were struck in 1, 10, and 50 Quetzales denominations. For each denomination, one piece was struck in gold, 16 in silver piedfort, and 150 each in the other seven metals. The designs are representative of Guatemala featuring native birds, the Lago de Atitlan, a Mayan temple at Tikal, and the Church of La Merced in Antigua. The obverse features the national arms. With three denominations and seven collectible metals for each denomination, you need 21 coins (or 42 if you want the different edge varieties) to complete the series.



Patterns for Peru were intended to celebrate the centennial of the Olympic Games. As far as I know, Peru has no special connection with the Olympic Games and these would have been solely for collectors. All the Peruvian coins are 20 Soles denomination. Patterns were struck celebrating six Olympic Games held in 1896, 1908, 1932, 1936, 1968, and 1988 and each feature athletes associated with those games. There are a total of six reverse designs and three different obverse designs. Some years were struck using all three obverse designs while others were struck using only two obverse designs. These were struck in silver piedfort and regular silver thickness and the same other six metals that were used for Honduras and Guatemala. Mintages range from 18 to 100 examples in each metal with reeded and plain edges.



The ICB made patterns for Romania with five different designs for the 1996 Summer Olympic Games, struck in five different metal types (silver, brass, bi-metallic, aluminum, and copper) in both regular and double thickness. There were 125 pieces

of each struck. There were four different types struck for the 1998 Winter Olympics in five metals in both regular and double thickness.



Patterns for Armenia feature a head of Christ and the Armenian arms and were struck in eight different types with reeded and plain edges. One hundred of each metal were struck. Only eight coins are needed to complete this set.



The Maldives patterns were meant to promote tourism and show the arms of the Maldives and a fish and sailboat. These were struck in seven different metals with both plain and reeded edges and in colorized and non-colorized versions.



The centennial of the Olympic Games was commemorated on the coins struck for Tanzania. These were struck with two obverse designs and six reverse designs, and in seven different metals with reeded and plain edges.



ICB patterns struck for Cuba commemorate the beginning of the Cuban War of Independence and the centennial of the death of Jose Marti. This coin features the Cuban shield and a bust of Marti and other devices. A 50 Pesos coin was struck in gold plated alloy and a 10 Pesos coin was struck in eight collectible metals. The number of 50 Pesos struck was not noted but there were a total of 100 of each metal of the 10 Pesos coins, half with reeded edge and half with plain edge.



Other ICB patterns struck for Cuba are the series of coins "Butterflies of the Caribbean" and "Pirates of the Caribbean." "Butterflies" were struck in 10 Pesos (six designs, seven different metals, 50 pieces) and 50 Pesos (two designs, 0.999 fine silver, 61 pieces) and have colorized reverses. A colorized 50 Pesos with 5 ounces of 0.999 fine silver, in two designs, had 122 examples struck.





"Pirates" coins were struck in 1, 10, and 50 Pesos denominations. The 1 Peso depicts Sir Francis Drake and 100 pieces were struck in cupro-nickel. The 10 Pesos coins have six different reverse designs and were struck in six different metals. The 50 Pesos coins were struck in gold plated alloy with six different designs. All are colorized.

These patterns are not cataloged in the K-M book but are in the latest edition of "Unusual Coins of the World." Demand for most of these coins does not appear to be high since many are still being offered in dealer's lists.

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Great Britain's George III, a King without a Crown

Howard Ford NI#LM90

George III ruled Great Britain from 1760 to 1820. When he came to the throne after the death of his grandfather, George II, there was an acute shortage of coins in the country. In the last years of George II only Maundy Money was being made, although not many of the largest Maundy piece, the 4 Pence, were included. Of larger silver coins, no 6 Pence or Shillings had been struck since 1758, and no Half Crowns and Crowns since 1751. Even copper coins had not been struck since 1754.

The strange absence of coinage continued under the new monarch. There were no copper coins for George until 1770, and after 1775 production ceased until the "Cartwheel" coins of 1797 (Chester Krause and Clifford Mishler, *Standard Catalog of World Coins: 1701-1800: Second Edition*, pp. 565-569 *passim*). Copper pieces were in circulation in the period 1760-1796, but a staggering percentage of them were counterfeits, so many in fact that in 1771 counterfeiting became a capital offense. This is also the period when a large number of tradesman's tokens, the "Conder tokens," appeared. The Cartwheel Penny and 2 Pence of Matthew Boulton were intended to be large enough and heavy enough and also of a sufficiently different design to put a stop to effective efforts at counterfeiting. Pennies and Halfpennies were made again by Boulton in 1806 and 1807, and that is simply all there was to the copper coinage of George III.

When George had come to the throne in 1760, the British Mint was handicapped by a great shortage of silver, and no silver coins were struck for the new king in 1760 or 1761, not even the Maundy coinage which had been issued for his predecessor. Finally, in 1762, a Maundy 3 Pence appeared, to be followed the next year by the other three denominations in the Maundy set: Penny, 2 Pence and 4 Pence. A Shilling was also made, but the total production of 2000, known as "the Northumberland Shilling," went to the Earl of Northumberland to be distributed in Ireland upon his appointment as Lord Lieutenant of that country. No other Shillings and no 6 Pence were produced until 1787, and no larger silver coins were struck at all for the rest of the century!

It was becoming more and more obvious that the British Empire needed new quantities of silver coins, but a fresh supply of bullion was simply not available. What was available was a large quantity of captured Spanish American 8 Reales with their portraits of Spanish kings, so beginning in 1797 the Mint counterstamped these on the obverse with an oval punch used at Goldsmith's Hall to mark silver. The punch showed the head of George III, and with his head stamped on the head of a Spanish king, the people were prompted to make their notorious reference to "the head of a fool on the head of an ass." These coins circulated at 4 Shillings and 9 Pence, creating another satirical comment to the effect that "the two Kings' heads are not worth a crown," which would have been 5 Shillings, of course. French Ecus and American Dollars were also used in this way, and records show that more than 3,740,000 foreign coins were counterstamped to try to aid the British economy.

Forgeries soon appeared, so the Mint shifted to an octagonal counterstamp with a larger head of the King which was developed from a die for Maundy pennies.

Forgeries again appeared very quickly, so in 1804 the Mint decided to take the Spanish-American pieces and overstrike them with new dies, thus creating the Bank of England Dollar, which was also struck in 1810 and 1811, but with the 1804 date. Finally, the Great Recoinage of 1816 alleviated the situation. With new equipment and a new location on Tower Hill, the Mint began to produce a significant quantity of Half Crowns, Shillings and 6 Pence bearing George's newly designed portrait, and in 1817 the first Maundy sets since 1800 were issued. The large bust with huge shoulders on all of these silver issues was called the "Bull Head," and it was not attractive, so it was quickly redesigned, although the new design was used only on the Half Crowns 1817-1820.

Still, in all of this, George III had not had a crown designed for him. His first crowns appeared in 1818, with an attractive Laureate Head of the King on the obverse and the St. George and Dragon reverse, both designed by Benedetto Pistrucci, whose last name appears on both sides of the coin. The date was placed on the obverse below the portrait, showing the influence of the designs of the old Spanish 8 Reales. The Crown was minted again in 1819 and 1820, the year of the King's death (Richard Lobel *et al*, *Coincraft's 2000 Standard Catalogue of English and UK Coins 1066 to Date*. London: Coincraft, 1999, pp. 484, 532 and *passim*). But from 1760 through 1817 George III was indeed a king without a Crown (and until 1816 also a king without even a Half Crown).

The amazing thing to me about the British shortage of silver during all but the last few years of George's reign is that during this period the government had to finance its war against the American Colonies and shortly thereafter finance its war against Napoleon. Without a supply of large silver coins, how did they do this effectively? The answer is found, I believe, in the records for gold coins. The Half Guinea was made in almost every year from 1762 through 1813; and the Guinea, beginning in 1761, was made in every year except 1762 and 1780 until production lapsed after 1799. By that date the 1/3 Guinea had been issued, starting actually in 1797 (KM, pp. 572-574) and with the exceptions of 1805 and 1812 continuing until 1813, when the Guinea was produced for one last time, to accompany the Duke of Wellington in his battles against Bonaparte's armies in the Pyrenees, where the local population insisted on being paid in gold (Lobel, p. 451). During the reign of George III, Great Britain simply operated not on silver but on gold.

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